



REVERENDISSIMO AC ILLUSTRISSIMO PRINCIPI AC DOMINO, Dr.:

CHRISTIANO GUILIELMO

DEI GRATIA,

POSTULATO ARCHIEPISCOPO MAGDE-

BURGENSI PRIMATI GERMANIÆ

Marchioni Brandeburgico, Borußie, Stetini Pomeranorum, Cassubiorum, Vandalorum & Crosna in Silesia Duci, Burggravio Noribergensi, ac Rugia Principi, Domino meo clementisimo.

EVERENDISSIME AC ILLUSTRISSI-

me Princeps, Domine clementissime, Musica artis laudes, in seculo hoc Musico plurimis velle decantare, nihil aliud profectò esser, quam actum agere, & post Homerum Jliada velle conscribere, præsertim apud TE, Principem Musices amantissimum & studiosisimum. Ecquis enim ignorat, Musicam nautis portum,

peregrinantibus & fessis metam & requiem, Vinctis & carcere conclusis proliberatione esse,ipsosque infantes vagitum ad nutricis cantum ponere? Quis ignorat, cervos vocibus Musicis capi & detineri? Immanes Elephantos nulla melius arte, quam Musica, deposita feritate mansuefieri, Delphines tibiis modulate canentibus post vestigia trahi? Quis ambigit, cum homine Musicam habere mirabilem Sympathiam? Trita hæc sunt, vulgata hæc sunt, omnibusq; obvia, plurimorumque vocibus passim decantata. Unum hoc addo, Musicam non tantum in plerisque aulis principum & Magnatum locuinvenisse inter artes liberales haud postremum; verum etiam Religioni cultibusque divinis semper adhibitam. Testatur hoc

DEDICATIO.

hoc suo exemplo David, Rex & Musicus omnium præstantissimus, qui cantoribus peculiarem in Hierarchiâ sui temporis locum attribuit, eosque copiâ dulcissimorum psalmorum instruxit, quos in sacris conventibus cantari præcepit, adhibitis Psalteriis, Organis, Citharâ, & aliis instrumentis Musicis, ut ipsa suavitate concentus populo sierent commendabiliores. Testantur idem post Apostolorum tempora Ecclesiæ tum Græcæ tum Latinæ, de quarum Musicâ non ineleganter Prudentius:

Quicquid in are cavo reboans tuba curva remugit, Quicquid in arcano vomit ingens Spiritus hauftu, Quicquid cafta chelys, quicquid testudo resultat, Organa disparibus cannis quod consona miscent Amula pastorum, quod reddunt vocibus antra, Christum concelebrat, Christum sonat, omnia Christum, Muta etiam sidibus sanctis animata loquuntur.

Hunc morem etiam à tempore reformationis Lutheranæ plerique observârunt Principes Germaniæ, artique Musicæ non tantum in aulis, sed etiam in templis suum concessére locum, ejusque sinem voluerunt esse ædificationem Ecclesiæ, cum quâ gloriæ Dei illustratio non potest non esse conjuncta. Quorum in numero cum Teetiam nôrim, Princeps reverendissime & Illustrissime, placuit has laborum meorum Musicorum primitias, meæ in Te observantiæ verissimas Indices, nominis Tui Illustrissimi clypeô parmâq; tectas, publici juris facere, in quibus post Dei honorem summopere id unicè specto, ut (largiatur hoc mihi de suo Emanuel Correas Hispanus)

Inveniat, qua doctus amet, qua Cantor bonoret,

Qua sint apta Choro, nec minus apta domo.

Hunc ita q; partum Musicum, studiorum q; meorum libamenta, Princeps Reverendissime Illustrissime Celsissime, blando vultu, manu benigna, placidis q; auribus excipe, fove, tuere, neq; tam munus ipsum, quam offerentis animum respice, Illustrissimo q; Tuo suffragio conatibus meis calcar adde. Sic Te cum Conjuge, & Sobole Illustrissima diu florentem Salus ipsa sospitet, in commune Ecclesia & Reipublica bonum: Ita vovebam & optabam in salinis Saxonicis

REV. & ILLUST: CELSIT: T.

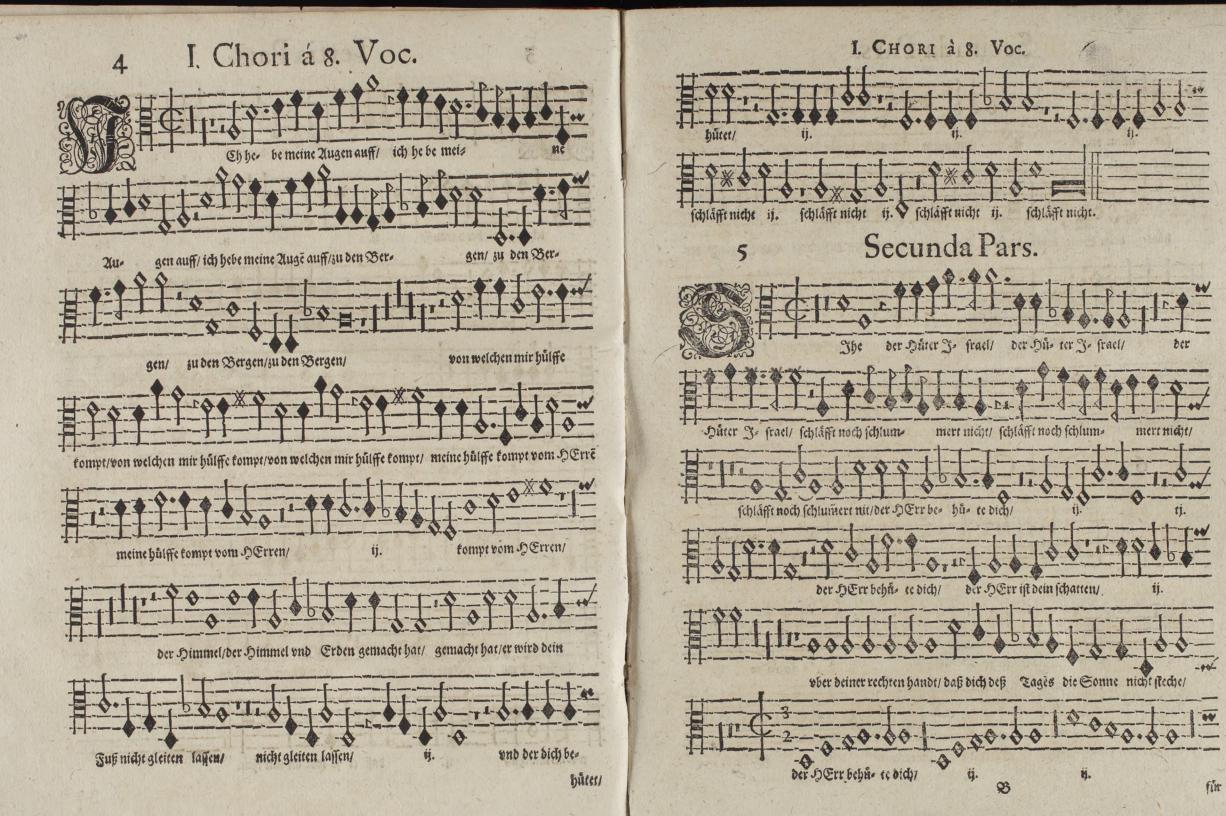
Officiosè colens

SAMUEL SCHEIDT Organista & Capella Magister.

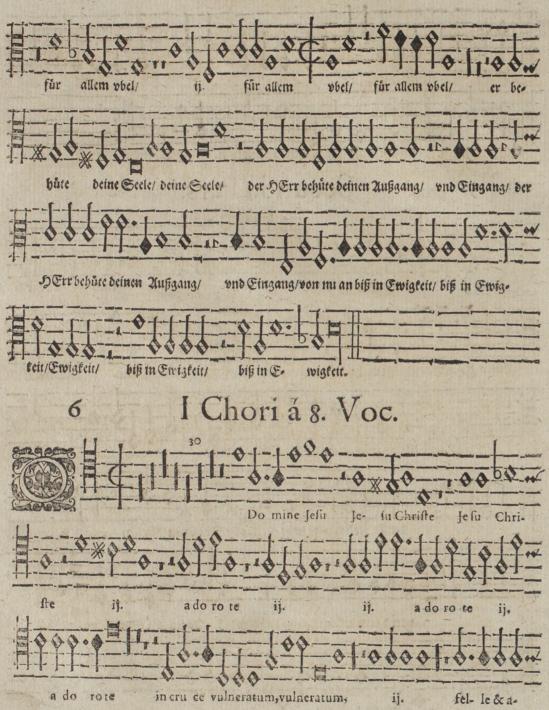








Secunda Pars.



I Chori á 8. Voc.



CHARLE

II. Chori á 8. Voc.



II. Chori à 8. Voc.



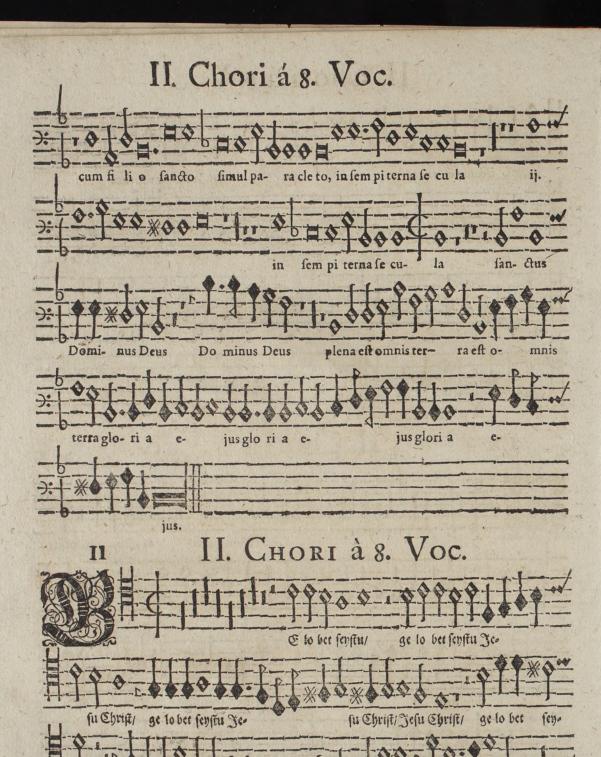
II. Chori à 8. Voc.



II. Chori á 8. Voc.



cum



Jes su Shrift/ge to bee senstu Ies

ftu

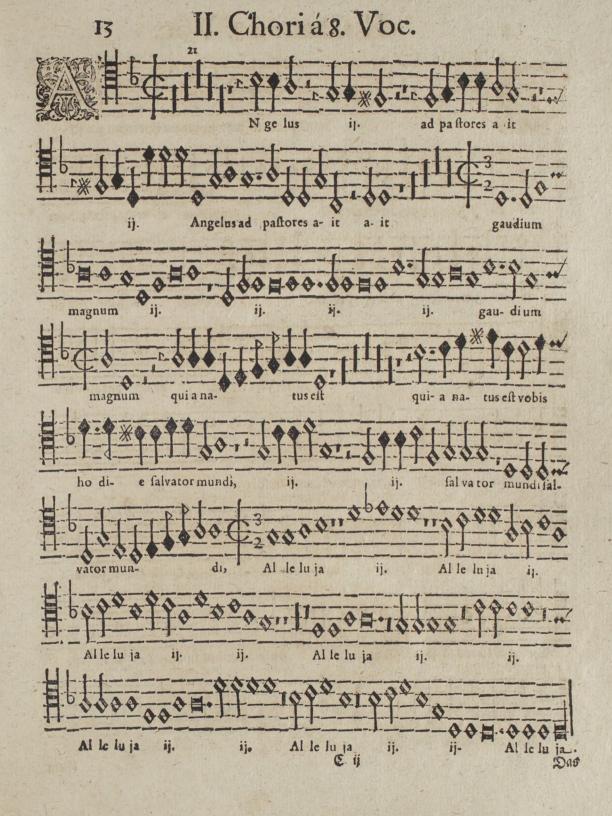
fu Christ!

II Chori à 8. Voc.





Angelus







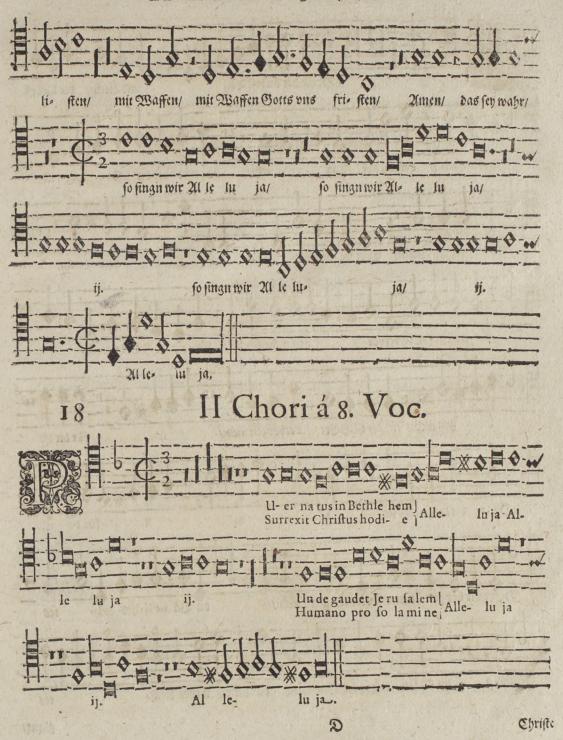


II Chori à 8. Voc.





II Chori à 8. Voc.





glang!

II Chori à 8. Voc.



II. Versus Tacet. Wir bitten dein Göttlichefrasst/ett.

III. Versus à 4. Voc.



Dij

Beschirmer

IV. Versus à 2. Voc. tacet.

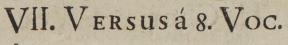
So vnser Augen Schlaffen ein/etc.

V. Versus á 4. Voc.





"SON











II. Chori à 8. Voc.



I. Chori á 8. Voc.



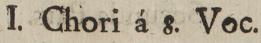


Secunda Pars.



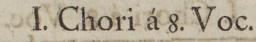
Secunda Pars.













ich bitt du wolft fein von mir nicht fern/ mit deiner balff/

II. Chori á 8. Voc.



Secunda Pars.



I. Chori á 8. Voc.







TENOR II. Chori à 8. Voc.



II. VERSUS à 4. Voc. Tacet. Geheilgetwerd der Name dein/etc.

STEEN AND COMPANY OF THE PROPERTY AND AND

III. VERSUS á 4. Voc.



IV. VERSUS à 4. Voc. Tacet.
Dein Will gescheh Herr Gott zugleich/etc.

V. Versus à 3. Voc. Canon.





VII. VERSUS à 4. Voc.



IIX. VERSUS à 4. Voc.



IX. Versus a 8. Voc.



33 I. Chori Bassus à 8. Voc.

LESSUM HUNC.

In obitum CONRADI SCHEIDT Pigarchæ (vulgo fontium Magistri) in Salinis Saxonicis parentis optimi & desideratissimi, mæstus author apposuit.



I. Chori Bassus á 8. Voc.





Bassus I. Chori à 8. Voc.



35 II. Tenor á 8. Voc.

PARODIA.

În obitum parentis optime de se meriti decantara, à Godefredo Schetot/authoris fratre.



II. Tenor à 8. Voc.



Echo II. Tenor à 8. Voc. 36



Secunda Pars.



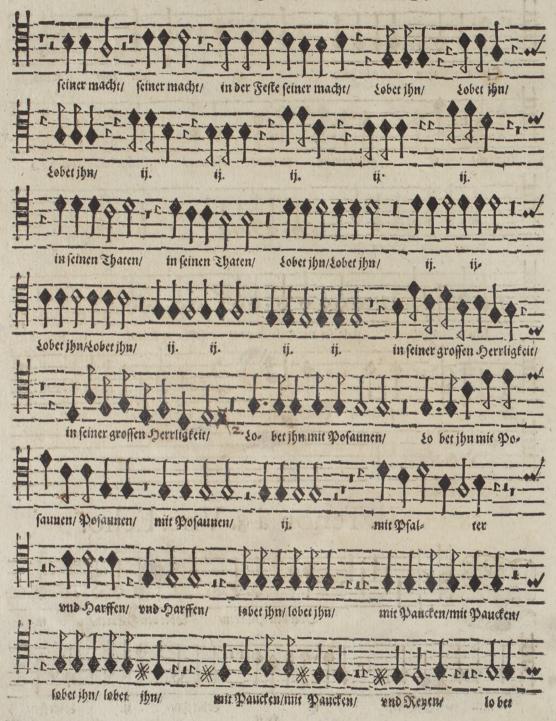
Secunda Pars. Im fein Dahm allein ift hoch/ fein Lobs fein Lob/ fo weit/ fo weit/ Dimel und Erdenift/ himmel und Erden ift/

fein Łobi





II. Tenor à 8. Voc. Echo.



II. Tenor á 8. Voc. Echo.





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FINIS.

NB. IN ECHO.

Ne quid erres Cantor hæc paucula de Cantione 37 & 38. accipe. Silentium ta-Aus usitati integri consultò ob decorum & concinniorem suavitatem positum in hisce verbis [Dimmel und Erden ist/] & [alles was Othem has/] sequitur Lobe den HErs ren/etc.





